

Someone	Wants	But	So
the wolf	wants to eat the pigs	but they boil the wolf in water	so the pigs live happily ever after
the pigs	want strong houses to be safe from the wolf	but the wolf blows all but one house down	so the pigs boil him in water and live happily ever after

**FIGURE 7.5** Second-Grade English Learners' Map of "The Three Little Pigs"

Another version produced by the group resulted in "The three little pigs wanted to build strong houses to be safe from the wolf, but the wolf blew the houses down, so they boiled the wolf in hot water." Through the process of mapping the story, the children were able to focus on the different perspectives of the wolf and the three little pigs. By the time they created the second map, they had arrived at the type of analysis for which the story map aims.

Students may use the simple story map to focus their attention on important parts of a story. When they use story mapping, it soon becomes evident to students that stories have several characters whose goals often conflict, leading to interest and intrigue as the plot develops. Even a story as simple as "The Three Little Pigs" can be mapped in a variety of ways following the story map model. By sharing and discussing their maps, children deepen their story comprehension and gain awareness of how stories are structured, which assists them with subsequent reading and writing. Once introduced, story maps help English learners not only to understand and to remember key elements of a story but also to create an outline for writing their own stories.

Finally, the story maps provide a starting point for students to share their individual responses to the values and events they perceive in their transactions with the text (Rosenblatt, 1978, 1983, 1984). Through these transactions, English language learners can discuss various views and experiences presented in a story. Ultimately, these responses lie at the heart of literature study, and the maps provide a scaffolding for student explorations and transactions with stories. A different kind of story map was used by Lianna for the story *Bedtime for Frances* (Hoban, 1960) and is shown in Figure 7.6.

## **INTERMEDIATE READERS: CHARACTERISTICS AND STRATEGIES**

Intermediate second language readers will come to you with a rather large sight vocabulary and the ability to comprehend various kinds of texts, such as stories, letters, and some news and magazine articles. Generally, they are apt

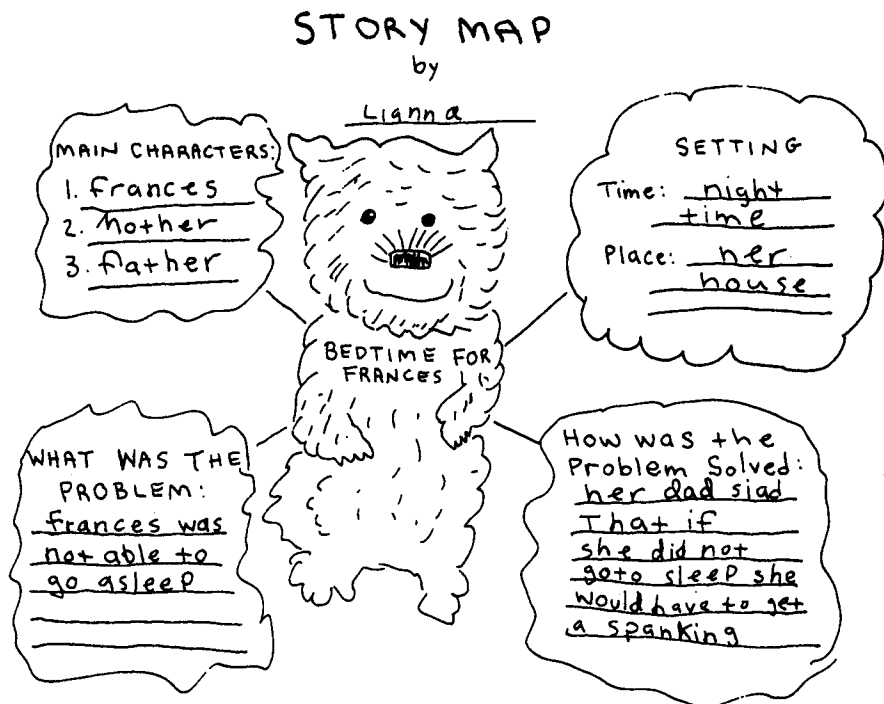


FIGURE 7.6 Lianna's Map Based on *Bedtime for Frances*

to speak English well enough to negotiate meanings orally with their peers during literature response groups. They have a fair amount of automaticity in their reading so that they also are able to read with a degree of fluency. They read extended texts but have some difficulty dealing with texts that contain new vocabulary. They will generally need less assistance than beginning-level students and less contextualization of lessons with visuals and other scaffolds. Nevertheless, you will want to provide them with the strategies used with beginning readers in addition to the new ones presented in this section.

### Cognitive Mapping

Similar to a story map or a life map, a cognitive map is a graphic drawing summarizing a text. Intermediate-level readers can use maps to assist them with comprehending and remembering what they have read, and they can use mapping as a prewriting strategy to generate a plan for their compositions (Boyle & Peregoy, 1991; Buckley & Boyle, 1981; Hanf, 1971; Ruddell & Boyle, 1989; Boyle & Buckley, 1983).

Whereas story maps assist students by scaffolding comprehension and memory of a simple story such as a folk tale, cognitive maps assist them with

comprehension and memory of more complex stories containing many characters, settings, and plots. To introduce cognitive mapping for narrative texts, we suggest you follow procedures similar to those you used to introduce mapping as a prewriting strategy. Another good way is to draw a map on the chalkboard or use a mobilelike map such as the one in Figure 7.7 showing the characters, setting, and plot. Once students have a clear understanding of the categories, you can ask them to generate information from a story they have read to be placed on the map, or you may choose a story with which all the students are familiar to introduce mapping for the first time.

After practicing group mapping, students can begin to create individual maps to summarize information from their reading. The map shown in Figure 7.8 was developed by a fifth-grader on the folk tale “Beauty and the Beast.” Many teachers use maps as a part of their individual reading programs. Because maps help students organize and remember stories, they prepare them to share in their literature response groups.

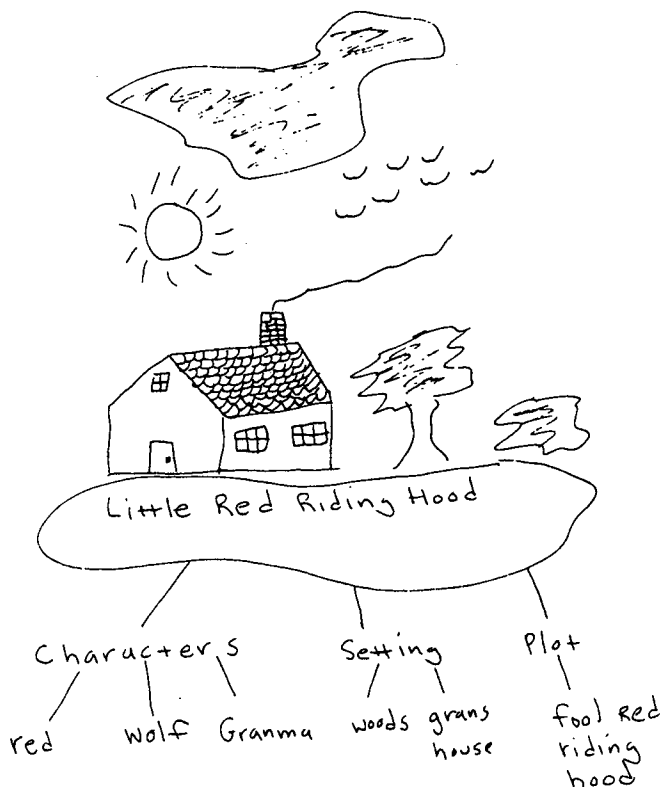


FIGURE 7.7 Mobile Map Illustrating Story Parts

You will notice that the map in Figure 7.8 differs from the prototype used to introduce the concept to students. That is because students quickly move away from the prototype after they have a clear understanding of what the process is about. They make maps with concentric circles, triangles, ladders, and different artistic shapes to illustrate concepts in their stories. Because mapping is easily learned and easily shared and because it is visual and spatial, second language teachers and their students find it a particularly useful strategy (Northcutt & Watson, 1986).

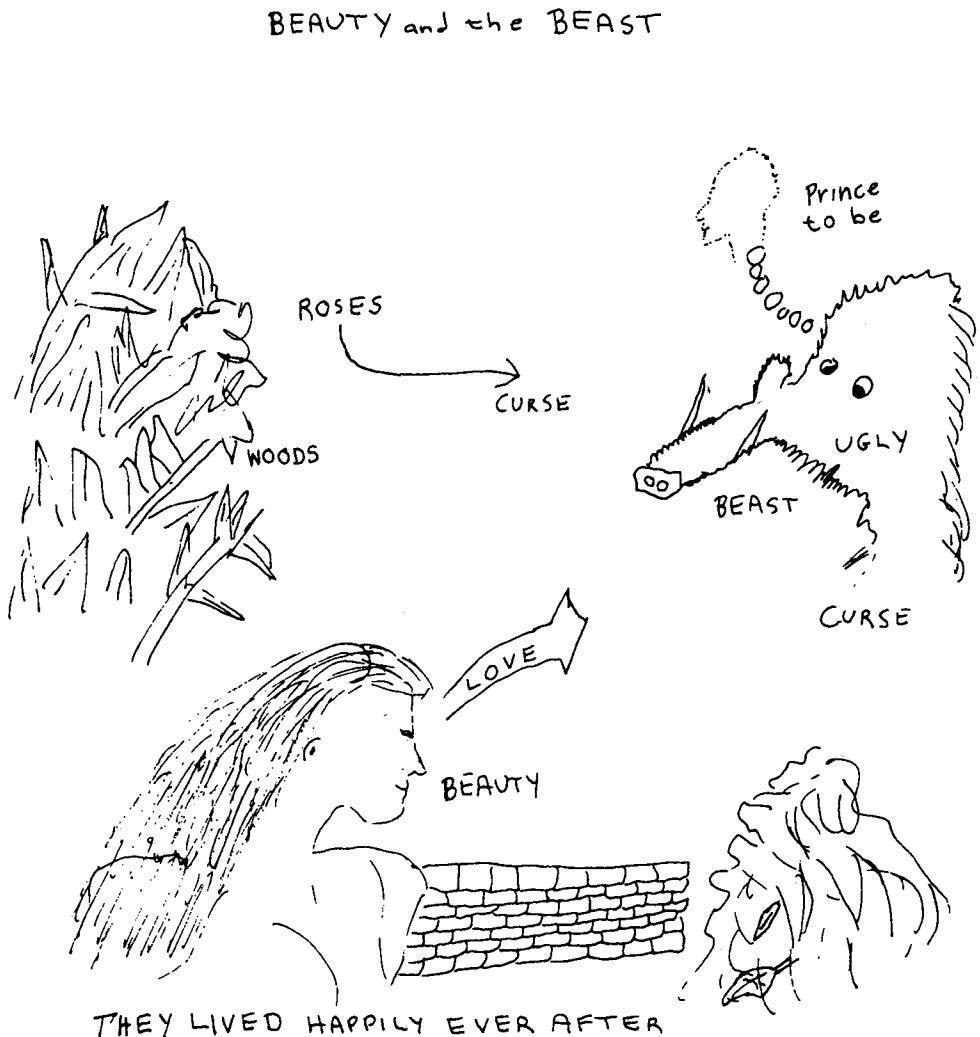


FIGURE 7.8 Map Student Created after Reading "Beauty and the Beast"

## Directed Reading-Thinking Activity (DR-TA)

Directed Reading-Thinking Activity (DR-TA) is carried out in the same manner as the DL-TA (Stauffer, 1975). The only difference is that students read the text themselves silently after having made predictions during oral discussion. The activity is actually directed by the teacher, who invites predictions and confirmations on one portion of text at a time and then tells students how many paragraphs to read in order to find out whether their predictions are correct. This activity provides support at the beginning of a story to help readers get into the text. It also provides students with a model of active questioning during reading. Soon readers carry out the prediction process without teacher participation.

Leticia Palomino models DR-TA using the overhead projector and an index card to cover parts of a story. Uncovering the first paragraph, she asks students to read and predict what they think will happen next. She starts with simple stories such as "The Magician's Apprentice" and teaches students to ask questions beginning with who, what, when, where, and why. Who are the characters in the story? What happens in the story; what are the problems faced by the characters? When does the story take place? Where does it take place? How will the problems be resolved? What will happen next? The following is a partial script of Ms. Palomino's students working with "The Magician's Apprentice." First read the part of the story that we have transcribed (Boyle, 1990) and then note the approach she uses to introduce the DR-TA strategy to her students.

### "The Magician's Apprentice"

Once upon a time there was a boy named Julio who wanted to be a magician. He read about magicians and watched magicians on television and bought magic tricks. When he became a magician, there was one trick he wanted to perform. He wanted to make a tiger disappear. One day a circus came to the boy's town. The great Magica the magician was with the circus. Magica was especially known for one trick. She could make a tiger disappear right in front of the audience.

The boy could not wait to go to the circus. That night he had a dream. He dreamed that the magician would teach him the tiger trick. The next day he was very nervous about going to the circus.

Ms. Palomino began by reading the title and asking the students what they thought would happen in the story.

STUDENTS: Magic tricks! Juggling! Balls in air! Disappearing things! Rabbits get lost!

TEACHER: Do you know what an apprentice is? [The students stared at one another and waited for the teacher.] That's what they call somebody who helps a person who is very good at what they do. Somebody who has experience. Like a good plumber might have a helper or a carpenter has a helper. Helpers are peo-

ple who are learning to do something, and they are called an apprentice. So what do you think a story about a magician's apprentice will be about?

STUDENTS: 'Bout man helps magicians? About people helping magicians.

TEACHER: I'm going to read parts of the story and ask you questions. When I do, you guess about what you think will happen next in the story. OK? *[She begins reading after the students nod their understanding. She uncovers only the sections of the story she is reading.]*

TEACHER: Once upon a time there was a boy named Julio who wanted to be a magician.

*[Class, what do you think will happen to Julio in this story?]*

STUDENTS: Helps a magician. Rabbits disappear.

TEACHER: He read about magicians and watched magicians on the television and bought magician tricks. When he became a magician, he thought, there was one trick he wanted to perform.

*[What trick do you think Julio will do?]*

STUDENTS: Elephant disappear! Ball floats. Card tricks.

TEACHER: He wanted to make a tiger disappear. One day a circus came to the boy's town.

*[What do you think Julio will do when the circus comes to town?]*

STUDENTS: He'll go to the circus. He'll ride on an elephant. He'll see motorcycle riders. A magician.

*[Other students seem to agree with the magician idea.]*

TEACHER: The great Magica the magician was with the circus. Magica was especially known for one trick.

*[What trick do you think Magica was known for?]*

STUDENTS: Tricks. Tigers disappear. Tigers disappear!

TEACHER: She could make a tiger disappear right in front of the audience. *[Students laugh.]* The boy could not wait to go to the circus. That night he had a dream.

*[What did Julio dream, class?]*

STUDENTS: About the circus. About the magician. About tiger tricks.

TEACHER: He dreamed that the magician would teach him the tiger trick. The next day he was very nervous about going to the circus.

Ms. Palomino continued to read the story, and the students' guesses became more enthusiastic and more accurate. Notice that she did not correct students if they predicted incorrectly. In fact, she encouraged all guesses and made a point of showing them that it really is not as important to guess correctly as it is to make plausible predictions and to check them against the text as new information appears. In this way, students gain experience in predicting and monitoring their comprehension as more mature readers do. After some practice with the DR-TA strategy, Ms. Palomino reminds the students to make predictions in their independent and group reading activities. She starts their independent reading with stories that are amenable to making predictions and monitoring comprehension and then moves them to more difficult

texts, in which it may be a little more difficult to make predictions but even more important to do so. In her 20 years of teaching lower and upper grades, Ms. Palomino has used DR-TA with short stories, children's stories, and history texts using the same basic procedures.

## Literature Response Journals

Literature response journals are personal notebooks in which students write informal comments about the stories they are reading, including their feelings and reactions to characters, setting, plot, and other aspects of the story; they are an outgrowth of learning logs and other journals (Atwell 1984). You may wish to let students decide how often they will write in their journals, or you might set a schedule for them. The choice really depends on the purpose. For example, if several students are getting ready for a literature response group, you might suggest that students comment at the end of each chapter and finish the book by a certain date. On the other hand, if the response journal is based on voluntary, free reading, you may wish to leave the choice entirely up to the student. As a middle road, you might want to give students some general guidelines such as suggesting that they respond once a week or after reading complete chapters.

To help students get started in their response journals, it is useful to provide sample questions they can consider while they are reading, such as: What do you like about the book or characters in the story? How do you feel about some of the decisions characters make in the book? Would you make different decisions? What do you think the main characters should do at a particular point in the story?

In other words, the questions you suggest to students should invite their personal reactions and responses to the experience of the story rather than aiming at literary analysis. That can come later. The purpose of the journal is to encourage dynamic, experiential, and authentic involvement with literature. The following example shows a few brief responses by Sammy, a third-grade intermediate-level reader, to a story he selected to read individually. Following Sammy's response is a high school student's response to *Romeo and Juliet* after seeing an excerpt of a film and reading and discussing the play in his group.

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The story about "The Japanese Fairy Tale" about a very ugly man of long long ago. He ugly becuss he give his pretty to the princess. He loveing her very much to do that. I wouldn't do that I don think so.

Sammy

The plays about two gans or families that wants to fight all the time. The boy and girl love each one and they don't want the family to fight at all. I dont think they will live very happy.

Joseph

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Literature response logs help students focus on their own personal reactions to characters, plot, setting, and other aspects of a particular piece of literature.

You or your other students may respond to the journals. If you do, be sure to respond to the intent, not the grammatical form. You might ask an occasional question about the literature or a character in the story or what might happen next. Or you might share a similar response to a piece of literature you have read. Whatever your comment, encourage the students in their search for meaning in the literature. To manage your own responding time, you might ask students to highlight sections to which they want you to respond. In this way, literature response journals may become interactive. Some questions you can give students to assist them with responding to the stories they are reading include the following. These questions may be used for journals, response groups, or independent reading.

1. What would you tell characters in the story to do if you could talk to them?
2. What was the most exciting or interesting part of the story for you?
3. Why do you think the author wrote the story?



4. If you wrote this story, what parts would you change?
5. Would you recommend the story to others? Why?
6. What way would you like to respond to the story? Mural, map, summary, etc.?

## Developing Scripts for Readers' Theater

When English learners attain the intermediate level, they are ready to go beyond the readers' theater activities that asked them to read, interpret, and act out scripts provided for them. At this point, they can begin to develop and write scripts of their own, based on the stories they are reading. Developing their own scripts requires them to pick out the most important events in a story according to their own interpretations. In addition, they must identify the most important characters in a story as well as the conflicts and problems they face. Finally, students must interpret the resolution of these problems and think about the tone of characters' voices: Are they happy, sad, or indifferent? After these choices are made, students determine the dialogue that they will use for their script. You may want to have them create maps of the stories before they develop their scripts; the maps will help them make decisions about major events and the dialogue that goes with them. In order to create scripts, students must know a great deal about story structure. Thus, readers' theater at the intermediate level requires substantial sophistication.

Students must be sophisticated in their understanding of character motivation and conflict, and they must be able to show this sophistication in the scripts they write. They must have sophistication concerning the conflicts characters face and interpret these conflicts for their script. Finally, they need to understand the resolution of the story, its meaning and ramifications for various characters, and they must portray this in their script. Developing a readers' theater script provides students with a purposeful and meaningful activity for interpreting stories and involves them in activities that will enhance their comprehension of stories. Because they must negotiate meaning when developing scripts and because they act out the dramatic script, second language intermediate readers benefit from readers' theater, an activity that integrates oral and written language with a dramatic flair.

## Adapting Stories into Plays and Scripts for Film and Videotape

Another way you can involve students in meaningful and motivational reading and writing activities is to have them adapt stories into scripts for making animated films or for interpreting stories from television. Animated films require students to develop a story first and then create a storyboard for the film.